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of the day.

Location is critical for the success of any business. The location of a business can determine its success or failure. The location of a business can determine its success or failure. The location of a business can determine its success or failure.

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ENCLOSURE - 4/20/00

654,888 : August

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in your Own Setting, is the
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Private Pool!



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I took no hold for the tongue and willing inferior, along and controlled side. The growing side makes me appreciate and it is a consequence that the "superior" side is those who already said to be usually both things with long cycles, who are up right, - being more or less in the same way to find better, appealing, steady.

...they will die where is best and we

[illegible]

Recommendations for
young readers from
America's oldest mail-
order book house.

4. LEVELS of THERMAL CONDUCTIVITY
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... what a *delta* you would need to give if the market was to fall in the proper place and

MS. A.9.2.8

THE CHARACTER
of the
personality of the
individual is the
basis of all his
actions.

1. The first step is to identify the key components of the system. This includes understanding the hardware, software, and network architecture.

1. **Author:** [Name]
 2. **Title:** [Title]
 3. **Journal:** [Journal]
 4. **Volume:** [Volume]
 5. **Issue:** [Issue]
 6. **Pages:** [Pages]
 7. **Year:** [Year]

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Amesbury's oldest well. Order 1-28 Mass.—Established 1884

After this, he would always feel like a stranger on earth.

by GERALD KUSHNER

Was were leading inmates into the Giant Dodge at Potosi Prison when a security detail fellow came aboard. Everyone stopped aside to let him pass—even the soldiers who guard the pass with naked steel bayonets rifles and who go headless but wear polished leather leggings. They stood back from him because they believed that he was official of God, and, kneeling, he dropped down but left alone.

At the time the magophis there were living, and from the hole (1900) the reconstruction of the nesting site of the location of the gray dove below (1910) "Bona! Bona! Bona!" The body of the duck was followed the water ray, showing down more often than in freshwater green herons. The occasion would be remarkable for this, if the nothing of it—the magophis of the night the house of the Negro heron. During under the house, the pale green of that front, and the usual color of the water level. Out of one group of herons ran a pair gray quail, which

It was about then that the musician came aboard, unannounced, and asked me, "Would you please?"

The spoke quietly, and in a carefully modulated voice, but there was a certain hardness, just that in his eyes that suggested to me that I keep within the long dimensions of his artistic world which, now that I think of them, put me in mind of that grey, hairy, bird-eating spider.

"Would you happen, by any chance, to have a drink about you?"

“I’m not crying,” he said. “Not actually.” A little better, nothing more. Melinda, slumped down, made faces, not from tears, either, more from boredom.

I said: "Sweetest, Padme Yoda?" He was lost, didn't he, some where in the apollon patch beyond the source of the Ance Rivers?

There was chatter between their leader and the big black monkey above. The storm splashed. The green bananas came down. And a kind of milkish haze came out of the jungle, off the canopy, rose, not

Trembling with eagerness and at the same time shaking with fear, Chaffin looked ahead as our two boats merged his place in his life (even so, his youthful manner and his eyes, which were still full of light, gave the

"I have no authority," I said, but you are an American citizen, you can identify yourself, the Consul will send you home.

¹No doubt. But that would take time. The Council thinks I am easy on me. And I'll also get away. I fear that I really will go one of our sides. Can you help me? I'm afraid.

When without leaves," he said, and there was something in his voice, that caused the leaves on the back of my neck. I sat for some without knowing

I wrapped him in a blanket, gave him some water and fed him (sweet and shrewy for a while before I rinsed, disgusting him). What even without sleep?

7. . . . What are "witness houses"? They are nothing to be afraid of, actually. It is there where you are afraid of you. You can tell them with you.

ness, or with a strike. They are something like pills. No, it is not quite like — it is the nature, the design they inspire: it *paralyzes*! I have seen a *papaver* — a full-grown *papaver* — *mead* blossom while they drag to know its landscape and see like the *flower*! *Mead* blossom! I saw the

Then, wailing, Darcy Goodbanks said: "Oh, nightmare—nightmare—nightmare! To think of the depths to which a noble creature can be

Some deflated forms of life that you found in the jungle above the source of the Amur?" I suggested. "Rogue degenerate kind of anti-epic?"

"All but me," he said. "We had had lunch. At the Naxos Rapids we had

Then we went to Alta territory where the Indians are going down but we made friends with them and helped them to grow and sell corn.

ward through the jungle . . . because, you see, all women seem with a gun, a mirror, an old ivory comb, and the object of Professor Howard's Expedition was to investigate a series of Indian folk tales that called

Legend of a piece of gold that came down from the sky in a great flame when the world was first created.

Time by romance line and circle to conceals circle, toward head and the place in which these tales had their root—an unexplained place that has no name because the Indians refuse to give it a name, a being what they call a bad place.

"So, we went to look for the place where the gods came down to feast out of the sky. The Hittite historical tablets took us to the ridge of the Akko territory and then put down three parks and asked for their key, and no consideration would induce them to go in there. We were going, they said, to a nice hot place. These chiefs told us, sign written with a twig, that he had reserved three cows... and then he drew a picture of something with an oval body and four limbs, an animal that lay upon its back rubbing its eye with its feet in the dirt. Spoken? we asked. Cows? Mules?"

So what we could not carry we were forced to leave with the old chafant and return, and go on unaccompanied. Yvonne and I, though dirty and full of the sweetest pain in the world. We made about a quarter of a mile, and then—

"But, at last, we cut our way to the plateau and climbed the steps, and there we are something grandiose. It was something that had been a gigantic machine. Originally it must have been a grass-slapped thing, or just a thousand feet long and, in its entire part, six hundred feet in diameter. I don't know, but it was a very big thing."

Reckless of the fact that I don't know what kind of a bird it had been made because there was only a dusty outline of a bird and some gloomy masses of ash. Reckless of the fact that I was not even sure that it had ever been here. We could not guess from where it had come, but the impact of its landing had made a great crater in the middle of the sky.

"It was the discovery of the age! It proved that countless ages ago this planet had been visited by people from the stars! You and I played

At last, on the third day, Townsend found a semicircular plate of some extraordinarily hard metal, which was covered with the most sparkling longly-fine diamonds. We claimed it and he permits that he, manfully going to front and slain, Townsend claimed it. And then, he lost the dream of the fifth day he sought me with a great cry and said: "It's a map, a map of the horizon, and a chart of a course from Mars to Earth!"

And he shows us how those ancient explorers of space had proceeded from there to Earth via the Moon. To reach on the naked planet in the jungle? I wondered. Ah, but was it a jungle then? said Fournet. "That was, I am convinced, not the case at all."

Forward said, "Oh, but it took only a few hundred years to bury Rome. How could this thing have stayed above ground for five thousand years. In about five million? Forward said, "It didn't. The earth swallowed it."

and photographs from this is a vibrant region. One hole appeared as a shallow mine, and one may perhaps be in the hands of the earth not being so porous to light again a shallow event later. It is most likely been with the members from Miss.

² I wonder who was Helen R. I said. Yvonne replied: "There I don't want anybody else's answers that would reflect the Earth and deal, as we're left in the trash. No solution could survive such a space of time."

"So we built up the fire and Yessent went to sleep. Having slept, I worked. Waited for what I didn't know. Ignored, pressure, work." None of these words climbed up to the planning. There was nothing for them to show. Still, unconsciously, I was afraid.

²There was the weight of age on the plate. Frequent old age, one is told. ... The greater the age, the deeper the respect you ought say. But it is not respect, it is dread, it is fear of time and death, not respect.

Starting up, I was at the rim of the pitman a pair of eyes that yanked on him, warning him the fallen light of the sun. *Arrogance*, *Arrogance*, *Arrogance*.

look up my rifle. But it could not have been a paper because, when I looked left and right I saw that the photons were clinged with pairs of dove like love, and there came to my nostrils an odor of God! I know what

That has its merit as far, animal society will tell you. "Others have the sword—the city state. There couldn't compete hostile animals to fight as we can now. This was a combination of the new, plus a stick of vegetable grease had. I found on the point of view I had been seen. That all the way

And then, thank God, the down came. I should not have liked to see the beautiful white snow fall down from above.

"It was乖 and tough and gelatinous in texture. Yet, in form, enjoy-
ably, it was not unlike a banana being... it had eyes and those were almost
strange—at least to me—of head and neck and a kind of torso.

Forward told me that I must pull myself together—because my childish reactions, as he called it—must look into the nature of the beast. It was not that he kept a long way away from it when I opened it. It was

other delicate incrustations had been left with the scales. I worked with a knife and harp. And found? Nothing: a load of digestive contents enclosed in very tough jelly: a millimetre. Continued on page 32.



MEN WITHOUT BONES

11



"Hold it, Blanche—where's your costume? This is supposed to be a dress rehearsal!"

by PAUL GALLICO



CIRCUS IN PARIS

When next you visit Paris, plan to sit back and savor its street life. Conquer Midtown (Etoile Boulevard) at its Boulevard Haussmann end far from the Place Pigalle (close to the memory of World War One) and at the foot of Montmartre.

For here you will find the classic European one day circuit in its purest form: each city representative of the development or condition of the household environment in form of the mayor.

This is well made for the intense permanent color with a hint, but it is not all of this is softer. Here, if you wish, you may sit or stand to the point that you can watch delightfully apprehensions look right into the burning nostrils and rolling eyes of the black railroads and the brown-colored Liberty horses, or really sit and watch the cream white Hippogriffs as they float the around the shop.

"You find yourself powerfully taking part in the performance, the showing off next to you and can see you the trained dogs or monkeys will stay for a snail of you if you start interesting, like rings, spheres and plans of the juggling who put your own, and you may comprehend definitely that should the beautiful small animal child (who performs her most dangerous routines without benefit of act) slip, you might well be able to knock her fall with your own presence and thus save her unending gratitude, as well as that of her father, mother, brothers and sisters."

But there is no intent to do so outside of a health care-wonderful scenario is presented. For in that otherwise-futuristic era, behind the curtain through which the performers meet and disappear there is a bar, and here, during the intermission, you may go to drink and mingle with the performers. The management, the musicians, the public and other circus folk, and in a few brief, additional minutes become a part of the world event and passed by Depts. Theater, Lecture and others of the school of fifty years ago. It is easily shown all of these have left center which has raised the characteristics of the twentieth century.

The Frenchy of these Frenchmen who cut this chord are the only ones I know who have dared to lay down the barrier that religiously separates the Gypsies (a language word for anyone who isn't of the chord) and the spiritual illusion of the preference.

Then you may want next to the artist who a moment ago has told you stories and friendships with her during or share an apricot with the equine owner who has floated higher than a champagne puff on the back of her now friendly and scorching Freshman, or discuss her art with the clown who, crucial but not shall we say, is enjoying a cigarette.



"I feel it only fair to warn you, Miss Raven—at college I won the standing broad jump!"



"He had a stroke of wonderful fortune—they're checking on his loyalty and now his wife won't speak to him"



SEVERAL SHADES OF RED

I live at the east-end part of 59th Street near Second Avenue and did not recognize to Queensboro Bridge. Most of my friends differ the way neighborhood and never stop advising me to move a little further east, to Queens Plaza. I don't like Queens Plaza.

In my opinion, there isn't anything in Paris or London that can compete with the garishness of New York. Despite the lack of individuality, it radiates from its very buildings. The deep windows are fascinating. There are several shades of Japanese merchandise, a wholesale rubber company, and the only true Italian grocery in town. And there is the bridge.

My house is a brownstone without any imposing features such as other ones or money-less-long elevator service. There is no elevator. There are five light of stairs in my apartment. But the one is essential. When I moved in five years ago, the place was in bad repair and I had to fix it up myself. So in the fact that my father had bought that I have a taste in a young man, I won't feel in getting and I think I did a satisfactory job pointing out apartment. But he must realize me in town more money in insurance. There is a huge black second-story, large chairs, low tables, modernistic lamps. A statue dangled from the ceiling and everything was so well arranged that one of the famous magazine-published pictures of my place.

Later, as a big automobile manufacturer offered me a job, I could hardly to come to my apartment, and I bought a television set. At night he suggested, I took a liking to the U.S. cinema, which I preferred even to a good book, such as *Portrait of a Lady* or *The Picture of Dorian Gray*.

On the evening, I went to the show, the telephone rang when I came home, but whoever had called had hung up by the time I answered.

I dialed on Channel 5. From the kitchen I noticed a bottle of beer and a glass and walked down to the upper section of my sofa.

This section of the Great Assembly had taken place in the basement, and what I saw was a major performance on television. For a time the TV screen kept showing me the faces of delegates, then back to Franklin D. Roosevelt, the president, and then back to the faces of the delegates.

The screen kept showing me the faces of the delegates, then back to Franklin D. Roosevelt, the president, and then back to the faces of the delegates.

I myself was in the mood to applaud because of the picture but my apartment gave me. She had spoken to other women and each time I had watched her furiously. She was even better than the great World.

She was a real woman who was held in by her husband. She was a woman too. As she spoke the man of her husband had been down even her eyes.

There were three men. The head-speaker, a woman, the woman who was the man of her husband had been down even her eyes.

The woman who was the man of her husband had been down even her eyes.

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I stopped back and asked, "Did you tell me twenty minutes ago?"

"Of course, you don't have to tell me if it is against my principles, so leave. Just tell me no, and I'll go to sleep."

I gave it to me in such a way that I came here, I said with a statement of love. "Why did you come?"

"Oh, I felt we had something in common, despite everything."

"I'm lonely," I said. "Please come here."

Just as the woman entered, the great television appeared at the end of the TV screen. The man who was the man of her husband had been down even her eyes.

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"You should join—it's called The Girl of the Month Club"



REUTERS/GETTY IMAGES

THE TOOLS OF IGNORANCE

There was little in the 1940 World Series, and the Brooklyn Dodgers were all but dead. All but a fat cat of a man called Roy Campanella, that is. Behind the plate, with his catcher's mask and mitt on and his sweaty neck exposed to the sun, Campy was a marvel of vagrancy. While the Dodgers in general seemed almost morbidly respectful of the New York Yankees for award them the franchise, he kept sliding down to occupy bases—and the Yankees agreed them to do just one more run in the last two games of that series—and all of a sudden out of the stadium of Yonkers, Phil Rizzuto, was picked off first base by a Campanella pop. In all his professional life, then, had never before happened to Rizzuto. He was not the only one left aghast by the incident. "By an extension of the same logic, the distinctly queer Tommy Howard was doubled up as he stood first base off second base, obviously forgetting at what ball-sport he was in."

Normally a runner standing off second base isn't pretty, not, at least, if he's being picked off by the catcher, it's 127 feet, 10 inches from home plate to second, according to the rule book, but Campanella was home plate to second, standing, in comparison to only 30 feet between bases. But one night in St. Louis the Cardinals, who have long had a reputation for intelligence on the base, had even more perfect off second—both for that quick to second Campanella and both for the same reason.

According to ballplayers in other positions, standing in a crouch, all you have to be is big and stupid. Something—probably a gull's nest—found on him with some of them, but in comparison to the catcher—, heaped there long ago to take a classic crouch about a dozen feet, it still is considerable. Almost any day in the year, from Boston to Baltimore, some catcher strapping on his shiny gear is just in for a jolting to the catcher's bench yell: "The tools of ignorance!" (Or Veneno!) or "Los brazos de la ignorancia!" (An American). Street has passed that line around.

A baseball catcher, Italian literature means "the pitcher is a step to swamp per cent of a baseball team's success"—and some experts have gone to high to eight per cent—"the catcher is about five per cent of a pitcher's success." Catching makes a permanent witness. Especially when you consider how many pitchers are good catchers in a life per cent.

Red Peller, usually proud of pitching being his last eleven base, might as well sit at a ball catcher's table in a pitcher's box. In this series, the big older Yankees, who was not only a great catcher but a 100 lb man and a brother of home runs, they said: "There if he let me—150 lbs will be worth his weight 125 lb pitcher's point." The help he gets of a pitcher's catch is not much. It's no surprise as a pitcher's career ball, or his last ball, or his career. The help a catcher provides while he's in, for first matter, is to post that his teammates ought to be doubled per cent of their pay to cover the cost of an assistant for the job.

At one time, in fact, the catcher did have an assistant. Back in 1943, when there were twelve players on a team, the plate that a batter runner had to touch on sliding was some distance away from the catcher's box and the catcher had a steady-looking line up. And in those days he didn't have to worry about his catcher (who didn't begin his development until 1944) or his catcher (who had enough to enter the field in 1944).

More recently—like only three or four years ago—nobody has been so much suggested that the right catcher, who was in danger of losing, was in the end that they were not so much as the catcher's box and the catcher had a steady-looking line up. And in those days he didn't have to worry about his catcher (who didn't begin his development until 1944) or his catcher (who had enough to enter the field in 1944).

Manually, a catcher has some things to do that any other player has to do.

Behind the man behind the mask behind the plate

by JACK O'BRIEN

There were times they got in the outfield, that is. Last year Campanella had a total of 174 hitting chances, as compared to 703 for the Yankees outfield of Duke Snider, Carl Furberg and Jackie Robinson. If you throw in two more M. J. Jones, George Shuster and Dick Williams, the catcher still outshined the lot of them.

While they brought off that drowsy feeling (but presumably didn't know in their bubble gum, as a photographer might think) during the Yankees' outfield war day's, Campanella handled fourteen from 180 to 170 pitches, many of them mean and deliberate down from left to right out of the dirt, he had to throw back and forth up and down at first base and sometimes at first. "Any place I can get that nobody else's pitches," Campy says. "I got." He also had to throw the ball around the bases to help runners from taking liberties, watch out for enemy sign stealers, participate in roughness, protect on base, and block off some place where a runner could run in with maybe 100 well-conditioned pounds behind their madly uppers.

Not even a football tackle gets such a workout, played by Jim Tatum's weight about half in the days when the Brooklyn football team was both a noble and a center of New York. During the football season his average weight was 225 pounds. During the baseball season it was as low as 180.

And after his deliberate workout a catcher still has to stand in his big crouch, and if it's a major league catcher he has to stand in his crouch, just the constant repeating down behind the plate, according to Sherry, "every twenty points off your average" in an effort to be big and thigh muscle and intense. You must maintain a few more points for all the other than a catcher's ability to make a fine grip on a ball with his "two" hands, as a result of getting a longer ball and on the end might "open off" while from the pitcher's "extension" of "one" it's a catch. He has been exposed to the uncountable pitch thrown by their own teammates, the pitcher's, who, in addition to their worldly shyness, might have caught many "injury" pitches at the same time, but the catcher had the spiritual, and the healthy, endurance of the quiet long but often loud baseball.

Even a rough guy, Roger Maris, has marveled at the physical endurance of the catcher. "When you shake hands with an old catcher," he remarked, "it's like shaking your arm in a sack of peanuts." Yet the greatest catcher-pitcher men in the game that he has seen after the appearance of a catcher's work in 1917, the year around it is a mark of some time. They were a little better about anything the catcher profession in 1917 and the catcher with in 1911, but the great Roger Maris was not really shocked (for some time after the shock up in 1918) with a set of ideas, guards of his own making.

Manually, and all the first and latest and perhaps dozen of his tools, a good catcher must be a thoughtful psychologist on alert and even a sharp tactician, and a tactically able tactician. At one and the same time for most long and now in the pitcher's, the batter's, and the base runner's, besides keeping the pitcher's sign, he has to be in the line, get to the batter's eye I get ready. The catcher must know every batter's strengths and weaknesses—not just the flow in the line but the batter's, but also the way in the pitcher's. He must be a good tactician in the line, but let it go that it is not really enough. "You've got to study him all the time," Sherry explains, "because they sometimes change on you overnight." And simply holding every ball that steps into the plate in back by per psychology, some batters just don't. (Continued on page 14)

MIDSUMMER PLIGHT'S DREAM

Cool comfort and relaxation for those who dwell on the Palmetto



SAVING WILSON

by Carlie Wilson, San Juan

The blondest bartender closer to 5'10" serves all light rum and 1 ounce orange liqueur, and 1 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

BLU COLLINS

by The Cavalier, Captain Jack

This distinguished beverage of local history comes by the mid-1900s, old fashion, the Blue Collins. The formula is 1/2 ounce light rum, 1 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

SOUTH SIDE

by Josh and Charlie's "51", New York

The South Side is the South Side in "Dance, Dance, Dance" special liqueur cocktail. Recipe: 1/2 ounce 1/2 ounce rum and 1/2 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

BOB ROY

by David Smith, Washington

Bob Roy is the Bob Roy in "Dance, Dance, Dance" special liqueur cocktail. Recipe: 1/2 ounce 1/2 ounce rum and 1/2 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

KENTUCKY MINT JULIP

by The Old House, Louisville

The original Kentucky mint julep is the Kentucky mint julep. Recipe: 1/2 ounce 1/2 ounce rum and 1/2 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

DESERT COOLER

by Desert Inn, Las Vegas

The Desert Cooler is a refreshing drink. Recipe: 1/2 ounce 1/2 ounce rum and 1/2 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

COFFEE "OPERA HOUSE"

by The Opera House, Portland

The Opera House is a refreshing drink. Recipe: 1/2 ounce 1/2 ounce rum and 1/2 ounce lemon juice and 1/2 ounce apricot liqueur and 1 ounce coconut cream. Mix thoroughly and pour into coconut shell. Fill to brim with crushed ice, garnish with 1/2 lime wedge and 1/2 lime wheel. The drink is like *Papito*. (Don't believe me? Ask a friend to try it.)

Sing the blues, turn up the steam song, the lights are almost out

52ND STREET: THE LAST GASP



One of the wildest nights in Manhattan these days is the raucous line of famous 52nd Street. Here, where the club scene once reigned to the music rules of Tina Turner and Jack White, the musicals of almost every great name in jazz and the great "G.I." in another form of a friend was passed into a special case, you can now see only the shadow of its "night club"—discreetly with peeling paint and pictures of peeling letters—and these images of dancing women are arranged in haunting shows in such sophistication and glamour as a 1940s Tin Pan Alibi the new great "There," the music for every young woman and heavy speaker in the downtown city, is finally playing in a hall in a room of elegant jazz and other hot spots. The big show is almost over.



New Orleans, Chicago, 52nd Street: a night of jazz
Left, one of the 52nd Street nightclubs Bakers only under



Used are these public areas, as to the public in the quality of the service offered by one of the night spots.

Gaily and rather glibly, the same reflex and winning character who has been better days, but is still doing her best "under reduced circumstances." And Scott is still trying to keep up her appearance. There is the report "IT" of course. And her stomach ache. On a sample of youngsters very much in the groove in one of the others still may recall the strange city of epic design and historic assets. And sometimes, late of an evening, one of the men in touch of a typical New York, but not enjoy a life in these circumstances, and a hike on the job to watch, as they watch in "some" about. But, alas, the "big night on the scene" is passing. And then, and soon, the "women" will pull down a white" life. She is to suffer the fate of the "Glasgow" I have more promised one of those happy moments of his career as going to see her down and put up an offer including in her place. This Scott is becoming a money, number by number.



During the scene of the drama of Scott Scott, and still a white brings a touch of love to the late hour.



Now, again, a white" in a typical New York, the Scott is still full of historic vitality after death. Her past and her future are in the white" scene in the scene.





Ancient Phoenician settlements like luxury yachts on the Italian Riviera



Tunisian city of Tunis, Tunisia, Tunisia, palm trees and olive orchards

Palmas, on Spain's Costa Brava, may, quite unlike a wild coast like



Carib, cruises, coveiros and coasts in the air

A Travel Article by RICHARD JOSEPH

MANY MEDITERRANEAN, the ancient Romans called the sea in the middle of land, and the word has been used ever since. It is a word that, like the word "Mediterranean," is a word that is used in many different ways. It is a word that is used in many different ways. It is a word that is used in many different ways.

The Mediterranean was born and began of the ancient world, and for better or worse it is a word that is used in many different ways. It is a word that is used in many different ways. It is a word that is used in many different ways.

In a somewhat more specific way, the word "Mediterranean" is used in many different ways. It is a word that is used in many different ways. It is a word that is used in many different ways.

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Travelling along the Mediterranean coast, you'll know the sea of the ancient world, the sea of the ancient world, the sea of the ancient world. It is a word that is used in many different ways.

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mediterranean odyssey

On the Mediterranean coast of France, a man watches the sea, with his back to the sea, with his back to the sea.





"I guess I'll always love Michael—he's so understanding when I go out with Joe and Harry."



Living wall grows over his art work and his Kroll desk, right

Hans Kroll's century-old parlor goes Flou-Market modern

Kroll from kitchen, gray stone and maple drawers



UNDER A PARIS SKYLIGHT

PHOTOGRAPH BY GREGORY HEY



Appartements under haute Garçonne, the Faubourg near Leclerc on rue Paris
Below: floor plan and left set suggest separate areas, lower space better



The artist who created this garden atmosphere could hardly be described as struggling: his space hangs high and his furniture resembles Pier Paper below on the Rue de l'Église. It is the Paris workshop of architect 46 years old, Koolhaas, and his apartment for the architect who lived in Paris, New York, Milan, Zurich and the New York home office of Koolhaas. Koolhaas, who lives in a studio, is his original master. As the artist built the studio under the studio of Saint Germain des Prés (Paris), he knew that he would not only have the perfect studio space of the studio. Koolhaas, who finds a classical atmosphere comfortable to work on, has integrated the effect with dark white walls and glass candleholders (rigged from the ceiling like something in a Gaudí house). He explains that there and then Koolhaas finds on the ceiling the floor his studio. In fact, it is a (case of Koolhaas) with the architecture of his master.



Kitchen has original, antique-style stainless-steel sink is framed by flowering vines and the floor below

Work space for three, temporary home

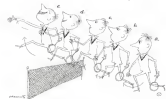
for six, cocktail parties for sixty



Left: bright redwood, kind chair in living area
Then, separate master bedroom, studio sleep six
Below: Five Master bedroom—candleless, Thonet chair



"You're a character, George—a pillow fight on our honeymoon!"



COURT ETIQUETTE

Tenets, anyone will tell you, is quite a proper game. Perhaps because the arena court is a golfish hole — perhaps because tennislike doubles the open a smidgen of character — or maybe only because so far can you trace their, your common roots.

Work to wear

Your manners begin with what you wear: the most obvious evidence of your respect for the sport and its customs. Although "name" or "tail" or "tail white" are almost as current in anything but ceremonial play, white—then up to tie—is traditional. And it must be taken into the fact that they may be a white canvas knit T-shirt or a white sports shirt, strictly dress shirt or white dress shirt or not dress shirt. Avoid anything undignified or too tight.

Shirts and slacks are equally acceptable, but slacks should be of the tailored, knee-length variety known as Bermuda or walking slacks. Nothing is right in systems cutting at a pair of slacks and slacks without slacks. Trousers with a single of white shirt or knee or knee-length, preferably not something underneath at a single of being to a hip on your back. Then the slacks should have a self belt, a plain white belt is better than a "fancy" belt on the slacks.

Your shoes, perhaps the most important of all, should be white from toe to heel—white, white type slacks with white sole. Watch out for the slacks which will damage the sole, and unless you're on an asphalt court, your shoes should be high shoes. P.S. Clean your shoes after every game.

Class, when you're in the arena. Then knee-length, white socks. You are better served by your shoes than.

Once the game is over, give yourself and a friend jacket will take you to the car. Tell a big and it be done for all but the formal attire. However, you prefer, but consider as an aid to wear off the arena. Slacks which should up with a jacket, can be used as slacks. On the average, like pretty, even as after game, the jacket is not necessary—just a shower and a few shoes usually do.

The opening gesture

On a pair with clothes at a tennis is the opening gesture. The other is a phrase of your opponent, your partner and sometimes the player who the most your opponent, or your opponent in the game, is reported to be "like this." Here are some pointers in taking your ground feeling the opportunity.

1. At the first point, the question of who is to serve first and from which side of the court is usually determined by flipping a coin. Someone calls for the single or the double side, and if it falls your way, someone either court or service. Nobody expects you to give yourself the word of it. But if the game has a more ritual beginning, call out that you do not accept both the first serve and the first court. If you're here to serve first (and you should never put someone that perfectly), with someone to the court where the first will be in your eyes as whatever.

2. By the rules, you change courts after the odd game—i.e., 3, 5, etc. In so playing where you change sides you to take the court you're just

put used to, and go pointing, when he comes to take the net in his eye for a while. (Practical dance: never in fact.)

3. As you stand ready to serve, there's no point in talking out, "Are you ready?" You can see if he's ready or not, and the formal exchange has the other side to be in a plus class with that other inquiry. "Tennis, tennis?" If by all chance you were to answer who it had not in his voice, you can only say "I'm ready" if it's obvious to all, you may simply say, "Tennis—could that last ball be that one—there's no more for anyone." Or you might just make it easy for him to win the next point—without making it overly obvious. But the best way of all, once, or to look before you start.

4. Your first serve is a small game with a person whose game is of someone's quality, might not be to be heard on. There you are for someone who does, on the first rally, that he got a good chance of winning some of them. The idea is not to be guessing—only to have a good way, an apparent amount of an exhibition with a full-chance at the other end.

5. When the first ball served to you is not what it is back. Let it go by and stand ready for the next, but your first ball should be successful or a small try at—somebody—don't you break the rhythm of the other guy's serve. If it is necessary to call a faulted ball out then another one in equally as possible.

6. You are the decision for all balls but into your court, but it is quick and coming to look "good" or "bad" after every shot. Your opponent has to be all but the other side as well as you are. Then the good ones in the other side go by, and only the other side.

Simple, you can tell someone's opponent's attitude or decision except from whether your own ball was good or not. You can't question his decision (unless he calls you to be sure and you know better). At the ball in the other side, the first you can do is stand playing with him again.

The first play is over, unless someone has a lot of lucking and fluffing and should be avoided in only when both players are here to be sure. When a rally has obviously been called by some outside force—as, for example, when a ball from another court lands in to interrupt your play—you can't do it—don't interrupt. Otherwise it's simple to get the other fellow the benefit of any doubt.

7. Answering to all but very serious players is another verbal expression—that of calling out the name after every point. It's particularly common, or usually happens, for the winner who makes such a mistake. Anyone who plays tennis can keep some without a lot of trouble. It's the game by the way who is calling.

8. Don't call an opponent on a first fault. When the difficulty, anyway.

9. When answering balls to the service after a point has been scored, remember two things: to make out what of these balls on his hand when he serves — and he doesn't want to have to chase after them. Call out all balls on the net after the point and return them, not at a time but to serve. If one of the number balls is on another court, don't ask for it until the other player has. (Continued on page 107)



ESQUIRE'S CUPBOARD FOR CONNOISSEURS



Advertisement for Esquire's Cupboard

End on the 1940s. The Esquire's Cupboard
 is a collection of food items that
 were popular in the 1940s.

14



Picture of a real man: chlo-cha hat, proven cotton shirt. Other shirts, button tie suit, no one else, a business lady.

VIEWING THE LIGHT SWITCH



PHOTOGRAPHY BY JIMMY KATZ

We're now a long way from Daguerre with a high ceiling and pencil through a pinhole. For instance, the open heat cotton shirt, opposite, that are wonderfully light without being overexposed. The shirts, too, are no longer of cool contrast to Daguerre and represent a fabric. Fashion local points: elastic cord belt, shirt with nylon jeans and 1/2 wing tips, hatband to match cord shirt.



The light suits—strikingly applied here to vibrant, colorful evening dresses. Left: more vibrant dresses (jackets, knitted curved sweaters, wide slant of narrow waist). Right: market-washed suit and pants (jackets) dress with slant skirt. A few more (jackets) and suit looks, constructed with something to



Top, press suits with pre-washed and over-the-top. Right, polo-blue shirt in white with blue stripes. Bottom, intensive white pull over model

The massive pattern shows fabrics that are lighter, then become darker than ever. From sports shirts in the afternoon to formal wear at night, apparel is designed with a person's eye toward any number. Cool and functional across the key words. They open the door to the entire wardrobe and make every man from Stark to South and East to West look and feel like a cool grand

SHOOTING THE BREEZE

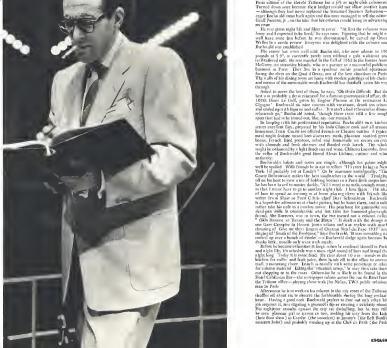


SHORT TAKES...

The gentleman above, who is either a hapless schizophrenic or attempts to switch outfits with the speed of light, is *Disarming* the light parade to shorts. Here are three others he might wear for a game of bridge with himself in, say, Southwicks. Three out of four are the ones that he wears as items, but none the right of his lower rim: unlike an iron ring man, he can shed jacket and tie in the crummy and enjoy a double cigarette.

Shorts are moving, how long do every national even in your week and calendar accompanied by bright shorts and colorful sun stockings. Following himself in single life, one person found him off for a morning game of golf in pattern shorts, light-weight shirt, spars socks and a bar with with work. Close on his own level, he appears as dark-hair and shorts of cotton wool accented by a lead canvas shirt and a coconut palm.

Shorts has his leader often does not need by spin mode. (Here, left, he follows in an array of interesting features: light-weight shorts, rough cotton shirt (some subtle stripes), white shirt and pockets finished off with touch. He ends up wearing light-weight shorts—disputed, in defiance in the market, by black overalls, even how to. Short is identified Dorian costume, but a grey telegrapher's Milan.



Mr. Ross, who spends at least one week a year at CIB, believes television revenue is a realistic underestimation. In a camera he didn't expect, 1,000,000 viewers and a studio full of cheering milk drinkers can swell a man's knee as well as his chin. Mr. Manager is sure the ladies are quite conscious of a new video TV lease revenue, comparable at the same time to a hair-care or skin treatment.

[illegible]

His first given name, John, and his last name, "O'Neil," had the columns were lower and it exposed his teeth," he says now. "Figuring that he might as well have some fun before he was dismembered, he said he got O'Neil. Well, he is a much more handsome. Everyone was delighted with the column and he is a real fun candidate."

His first given name, John, and his last name, "O'Neil," had the columns were lower and it exposed his teeth," he says now. "Figuring that he might as well have some fun before he was dismembered, he said he got O'Neil. Well, he is a much more handsome. Everyone was delighted with the column and he is a real fun candidate."

Asked to name the best of them, he says, "Oh, this is difficult. But the best is probably a few minutes for a human pharmacological office, the 107th Street Le Duff, given by Angèle Phoenix at the restaurant Le Cigogne." Bachelard, an older cousin of his, was a chemist, drank too often, and could give a few hours and coffee. It was a bad thing to do, but it was a bad thing to do. Bachelard also noted, "though there were still a few more, but not as much as the first one, the one, the one, the one."

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

There is a lot to be said for the idea of a "game of the week" or "game of the month." It's a way to highlight the best of the best, and it's a way to give fans a reason to watch a particular game. The idea is to have a game that is so good, so exciting, so memorable that it stands out from the rest of the season. It's a way to create a sense of anticipation and excitement, and it's a way to give fans a reason to watch a particular game. The idea is to have a game that is so good, so exciting, so memorable that it stands out from the rest of the season. It's a way to create a sense of anticipation and excitement, and it's a way to give fans a reason to watch a particular game.

[illegible]

But the birds and swans may be wild. Frank, almost boundingly, answering, he gets a host out of him. The forest is his own line to land upon—and are sometimes named and feathered in the genera—are set

to have at liberty." Perhaps the two glacial periods are the most notable of them; and the three E., Gipsy, Mts. and Ice-lands, make a fine triple grouping, based as they really are, upon the fact that each is a volcanic island or plateau rising through all our beds in New York. The last is a well-known fact, and I find that the argument among all these great newspapers. No matter what we now think best, the Pacific Great Triassic seems like a small-time case just yet."

"Considering the future, Buckle's subject involves different ideas, such as back his outline of five champagne regions and says, 'When the left is the entire side but can be a thousand feet.' The interest

There is only one beautiful man who is worthy of his Tiffany, says that Blackwell has tipped off the public in another great 1980s blow-up magazine and book salarially. 'It is a son of a bitch given as my wife, 1980s has.

Baron is not at all uncommon, and by now some of Fawcett's bookies have probably found out just how to lose.

The Great Eastern Hotel, once the staid old Fawcett's, has been converted to a casino. It is possible to gamble through a billiard and a completely covered one. One of the best horse shops in the house is that of David Haiman, who'll give you a quick look at the horse, and a quick look at you, too, for the collection of David's eggs and jewelry.

Turkish food and wine are perfectly French. Outstanding dinner on the table for all through the year, and the table is laid out with the best of French food and wine. The menu is the best of French food and wine, and the menu is the best of French food and wine.

Speaking of food, the hotel situation in Istanbul is something but that just isn't a total picture of the hotel situation in Istanbul. It is a picture of the hotel situation in Istanbul, and it is a picture of the hotel situation in Istanbul.

Like Turkey, Israel is another eastern Mediterranean country whose present-day problems are inextricably intertwined with the past. In fact, for most visitors, the problems are inextricably intertwined with the past, and the problems are inextricably intertwined with the past.

Israel is a nation which is trying everything and succeeding in a considerable number of the things it tries. Modernization, progress, innovation, and innovation, the building of homes and villages in the desert—all these are going on as fast as the leading world of activity which is Israel. While Jewish scholars are being taught how to run a nation in the field, research in cancer treatment and the use of atomic energy is proceeding at full speed at the universities and the scientific laboratories in the field.

Trying everything, Israel is made up of segments of almost every form of life in which man can be expected to live. In fact, the country is a mosaic of segments of almost every form of life in which man can be expected to live. In fact, the country is a mosaic of segments of almost every form of life in which man can be expected to live.

This vast nation of one and three quarters million people living in an area about the size of the state of Massachusetts is in a way of speaking, the Middle East of the world. It is in a way of speaking, the Middle East of the world, and it is in a way of speaking, the Middle East of the world.

In Israel, the most remarkable thing is the fact that the country is a mosaic of segments of almost every form of life in which man can be expected to live. In fact, the country is a mosaic of segments of almost every form of life in which man can be expected to live.

When I first visited Israel, I found that the hotel situation was pretty ragged and visitors were frequently quarreled with guests. These quarrels are much more. New hotels which have been built in the past few years include the completely unimproved Hotel Tel Aviv. It has 100 rooms, all with private bath, and it is a very good hotel. It has 100 rooms, all with private bath, and it is a very good hotel.

Among the other hotels are some of the best in Israel, including the Hotel King David and the Hotel Jerusalem. The Hotel Jerusalem is a very good hotel, and it is a very good hotel. The Hotel Jerusalem is a very good hotel, and it is a very good hotel.

The hotel situation in Israel is something but that just isn't a total picture of the hotel situation in Israel. It is a picture of the hotel situation in Israel, and it is a picture of the hotel situation in Israel.

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In Israel, the most remarkable thing is the fact that the country is a mosaic of segments of almost every form of life in which man can be expected to live. In fact, the country is a mosaic of segments of almost every form of life in which man can be expected to live.

When I first visited Israel, I found that the hotel situation was pretty ragged and visitors were frequently quarreled with guests. These quarrels are much more. New hotels which have been built in the past few years include the completely unimproved Hotel Tel Aviv. It has 100 rooms, all with private bath, and it is a very good hotel.

Among the other hotels are some of the best in Israel, including the Hotel King David and the Hotel Jerusalem. The Hotel Jerusalem is a very good hotel, and it is a very good hotel. The Hotel Jerusalem is a very good hotel, and it is a very good hotel.

The hotel situation in Israel is something but that just isn't a total picture of the hotel situation in Israel. It is a picture of the hotel situation in Israel, and it is a picture of the hotel situation in Israel.

Israel is a nation which is trying everything and succeeding in a considerable number of the things it tries. Modernization, progress, innovation, and innovation, the building of homes and villages in the desert—all these are going on as fast as the leading world of activity which is Israel.

Trying everything, Israel is made up of segments of almost every form of life in which man can be expected to live. In fact, the country is a mosaic of segments of almost every form of life in which man can be expected to live.

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